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observer

The independent newspaper of eastern New York, southwestern Vermont and the Berkshires

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OCTOBER 2020

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Joan K. Lentini file photo

Finding a new purpose

With colleges gone, plans for campuses raise hopes, doubts

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Hill Country Observer

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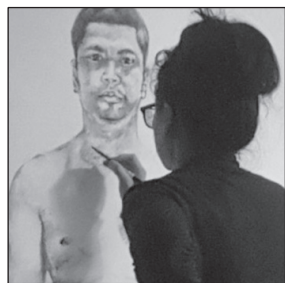
The Hill Country Observer is published 10 times per year (monthly except Jan., March) by Observer Publishing Inc.

HILL COUNTRY

observer

OCTOBER 2020

The independent newspaper of eastern New York, southwestern Vermont and the Berkshires



With colleges gone, new plans for campuses take shape

When three private colleges in southwestern Vermont decided to shut down for good in the spring of 2019, the news was a big blow to the region. Southern Vermont College in Bennington, Green Mountain College in Poultney and College of St. Joseph in Rutland all closed their doors more than a year ago. Their students transferred elsewhere to finish their degrees, and hundreds of faculty and staff lost their jobs. In all three communities, campuses that had bustled with activity for decades went quiet. Now the focus is turning to how best to reuse these properties. In recent weeks, new owners or potential buyers have emerged for all three campuses, and townspeople and local officials are weighing the benefits and risks as plans take shape for transforming the colleges into something new. Page 4

Election 2020 Preview

A list of federal, state and local races on ballots across the region, plus information about registering, voting by mail, and early in-person voting. Page 10

Exhibit, events put focus on immigration

Family stories and experiences move deeply in the work Trinh Mai Thach, a n artist based in southern California whose parents fled to the United States from Vietnam as Saigon fell. This fall, she'll talk with students in the Berkshires as she prepares for an exhibit at Gallery 51, the college-run art space in downtown North Adams. The show is an artistic collaboration and one part of a global conversation around immigration that the Massachusetts College of Liberal Arts is hosting locally through the spring. Page 14

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Cover photo by Joan K. Lentini: The Everett Mansion was the centerpiece of Southern Vermont College before it closed in the spring of 2019. Now a bankruptcy court is overseeing disposition of the former college's campus.

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Local role in push for women's rights

Show highlights friendship of Susan B. Anthony, Hubbard Hall founder

By KATE ABBOTT
Contributing writer

CAMBRIDGE, N.Y.

Women are talking in a public hall, debating passionately. They see the country at a turning point – shaken by an impeachment, an upsurge in violence and disputes over immigration and voting rights.

The woman giving the keynote is a charismatic speaker, plainly dressed in a dark blouse and a light collar, her hair pulled back and her glasses set firmly. She has been a national political force for decades. She is a rare woman – one who can lead a national debate and make her points with a few blunt words.

The only question left is: Are women people?

On Feb. 8-9, 1894, Susan B. Anthony held a convention at Hubbard Hall. The national movement for women's suffrage had been under way for decades, and Anthony was touring the state, trying to get the word "male" stricken from the New York Constitution – because every use of it barred some legal right to anyone female.

"This may be the only opportunity this generation of women will have to see the constitution so amended as to secure the rights, privileges and immunities of citizens," the *Washington County Post* wrote in announcing the event.

Anthony held conventions in every county in New York. People came together in one room to talk about vital political issues that touched all of them. Then she would take their responses, and petition signatures, to Albany.

She also stirred controversy, and still does, as she publicly split from the abolitionists and women of color in the suffragist movement.

Now, 100 years after ratification of the 19th Amendment, which finally gave women nationwide the right to vote, David Snider is aiming to rekindle the energy and debate that led to that achievement.

Snider, the executive and artistic director of Hubbard Hall, has spent two years exploring the local history of the women's suffrage movement. Starting last fall, he began organizing a series of workshops where adults and public school students explored that history and its meaning for today. He collected hundreds of pages of thoughts, and from them he created a script, a new play with music and voices of people who



Joan K. Lentini photo

David Snider and Kathrine Danforth of Hubbard Hall display a new historical marker commemorating Susan B. Anthony's 1894 visit to the hall as she campaigned for women's rights. Hubbard Hall will explore the region's role in the women's suffrage movement in a new play, "The Susan B. Anthony Project," with six performances scheduled Oct. 16-18.

helped to reshape the nation – people such as Anthony, Sylvanie Williams, Sojourner Truth.

Over the summer, as Black Lives Matter protests brought new urgency to questions of equality and civil rights, Sydney Helsop, a student at the University of Albany and a writer of color, began working with Snider, writing from her own perspective and experience.

The result is a 90-minute show, "The Susan B. Anthony Project," with original music by Bob Warren, that will have six performances Oct. 16-18 on the hall's main stage, the first theater in-

side the hall since the pandemic.

Three professional actors will perform as historical and contemporary women: D. Colin, a slam poet and artist from Troy, Christine Decker, an Equity actor in Cambridge, and Vivian Nesbitt, a performer from Saratoga Springs. They will join a cast of local youth actors as they explore what rights and freedoms – and voting – can mean today.

History and social justice

The show originally was scheduled to debut

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Finding a new purpose

With colleges gone, plans for campuses raise hopes, doubts

By EVAN LAWRENCE
Contributing writer

When three private colleges in southwestern Vermont decided to shut down for good in the spring of 2019, the news was a big blow to the region.

Southern Vermont College in Bennington, Green Mountain College in Poultney and the College of St. Joseph in Rutland all closed their doors. Their students transferred to other institutions to finish their degrees, and hundreds of faculty and staff lost their jobs.

In all three communities, picturesque campuses that had bustled with activity for decades went quiet for more than a year. The three colleges succumbed to financial pressures that were triggered in part by a steady decline in the population of college-age students in the region.

Now the focus is turning to how best to repurpose the former college campuses. In recent weeks, new owners or potential buyers



Joan K. Lentini file photo

The campus of Green Mountain College, seen here in its final semester of operation in 2019, was sold at auction in August to an entrepreneur who says he hopes to revive it as an agricultural work college. The campus is one of three in southwestern Vermont that are in the process of being converted to new uses.

have emerged for all three properties, and townspeople and local officials are monitoring and debating the potential benefits and risks as plans take shape for transforming the former colleges into something new.

In Rutland, under a deal announced last month, the College of St. Joseph would be subdivided, with a private developer turning much of the property into an assisted living complex. Pending voter approval in November, the city would buy the remainder of the property, including the college's gym and athletic fields, for recreation.

In Poultney, an entrepreneur who bought the former Green Mountain College at auction in August says he hopes to redevelop the campus as an agricultural work college.

And in Bennington, the operator of a summer camp has offered to buy the former Southern Vermont College campus, though the disposition of the property is subject to court approval in a federal bankruptcy proceeding.

Summer camp moves in

Southern Vermont College's 371-acre campus overlooks Bennington from the slopes of Mount Anthony. The center of the campus is the Everett Mansion, a stone castle built in 1911 by local businessman Edward Everett, who also helped to found the Bennington Museum.

The town's 2020 preliminary grand list values the campus at just over \$9 million. Community Bank is the college's biggest creditor, holding a \$5.5 million mortgage.

Last year, the Oliverian School, a private high school in New Hampshire, offered the former college's board of trustees \$4.9 million for the property. But it backed out after taking a closer look at the property's maintenance costs, especially for the mansion.

In June, the trustees filed for bankruptcy under Chapter 7 of the U.S. Bankruptcy Code, which could lead to an auction of the campus and its assets to satisfy creditors. The case was put on hold less than a week later when the court-appointed trustee, Raymond Obuchowski,

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learned that the college trustees had leased the property to a summer camp.

The operator of the camp, Moshe Perlstein, a New Jersey rabbi, also made an offer to buy. The Bennington Banner reported that his bid was just over \$3 million for part of the campus.

Perlstein's camp brought in hundreds of Orthodox Jewish children and staff from New Jersey and metropolitan New York City for two three-week sessions this summer. The camp sessions were the focus of some controversy, with neighbors making repeated complaints about noise and questioning whether the sessions posed a risk of Covid-19 transmission. Some also reported that access to public trails on the campus had been blocked.

The town took the camp operators to court over the noise complaints, and a judge fined the camp's operators \$1,600. He rejected the town's request to shut down the camp, however. State officials said the camp appeared to be complying with coronavirus safety protocols.

Townpeople have questioned Perlstein's intentions in bidding on the property, noting that the revenue from a six-week summer camp by itself would hardly justify spending \$3 million for the campus.

Some have urged the town Select Board to look into buying the property. They say the town would be better off buying the campus and its athletic facilities than spending roughly the same amount to expand the town's existing recreation center.

Bankruptcy court in control

In late August, with the camps over, the Southern Vermont College bankruptcy case resumed, and Obuchowski, a bankruptcy lawyer from Bethel, Vt., stepped in again as trustee. In an interview, he suggested the property could be sold without the need for an auction.

"We are working toward putting together a contract for a potential buyer," Obuchowski said. "It could be Perlstein, his corporation, or another buyer. The original contract is still out there, but events have warranted changes, leaving the proceedings open to whichever contract we can move on first."

Obuchowski said in late September that he planned to bring a contract to the court "in the next few weeks."

He said the college's holdings have three components: the main campus, the gatehouse and gate at the bottom of the college's access road, and the Laumeister Art Center, which was gifted to the college in 2017.

The court wants to dispose of the main campus before winter sets in, Obuchowski said. The other two properties are involved in litigation and will take longer to settle.

The goal of a Chapter 7 bankruptcy

proceeding is to liquidate the college's assets and distribute the proceeds to creditors. The college trustees "can voice their desires and concerns, but they are not in control of the process," he said.

Town Manager Stuart Hurd said Bennington does not expect to bid on the property.

"Given that there is in place a purchase and sales agreement, the town will not consider attempting to purchase the property," Hurd said.

Asked whether the town might lease the college's athletic facilities, as the city of Rutland did at the former College of St. Joseph, Hurd called it "an interesting proposal but one on which I would not speculate."

If a new owner was open to town use of the fields and gym, "that would be great," he added.

The property remains tax-exempt for now, Hurd said. If a new use doesn't qualify for a tax exemption, the property would be placed on the local tax rolls based on its purchase price, he said.

"The best outcome is to see the property returned to productive use including the necessary maintenance of the mansion," Hurd said. "It is a beautiful property. Having it used and maintained is the best outcome for Bennington."

Protecting forests, recreation

Bill Colvin, the assistant director of the Bennington County Regional Commission, said the most plausible reuses for the Southern Vermont College property would be for education, a private or corporate retreat center,

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or a recreation center.

“From an economic development perspective, the SVC campus has been and could once again be a significant driver of economic activity in the region,” Colvin said. “Depending upon the business plan and the underlying financial strength of the owner/operator, any of those types of uses could be very beneficial.”

Some of the campus could also be developed for housing, he added.

“We are seeing a fair amount of regional real estate activity as a result of the pandemic, but it remains unclear what kind of staying power that demand will yield,” Colvin said.

The Vermont Land Trust holds a conservation easement on 215 forested acres of the college property. The easement prevents development and forest fragmentation, requires the landowner

to allow public use of the land for nonmotorized recreation, and gives the trust the first option to buy if the property comes on the market.

Donald Campbell, the land trust’s regional director for southern Vermont, said the conserved land starts just above the campus and runs almost to the summit of Mount Anthony.

“We very rarely own land,” Campbell said. “We already have those acres conserved and public access secured.”

Would the trust make an offer?

“I can’t give a straight answer until we know what our options are,” he said.

Part of the campus is a National Register of Historic Places historic district. The district covers the mansion, other original buildings and part of the grounds. The designation offers almost no protection, however.

The Preservation Trust of Vermont owns an easement on the mansion’s facade, preventing inappropriate changes and obligating the building’s owner to maintain it, Campbell said.

“The big head-scratcher is what happens to the mansion,” Campbell said. “The historic house is amazing and a huge responsibility.”

Its high maintenance costs complicate prospects for a sale, he said.

In Poultney, a new owner

Until it closed, Green Mountain College was the largest employer in Poultney. Local businesses have felt its loss keenly.

In August, Raj Peter Bhakta of Shoreham, Vt., bought the 155-acre property at auction for \$4.55 million plus fees – far below the original asking price of \$20 million.

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Bhakta told Vermont radio and television outlets that he plans to create a “work college,” where students will learn about and practice sustainable agriculture and gain entrepreneurial skills. A pilot class of 30 to 50 students would start in the spring, and, if all goes well, graduate with no debt.

Bhakta, a former investment banker in New York City, has started several businesses. He converted a former dairy farm in Shoreham to a rye farm and whiskey distillery. He also blends and bottles brandy at an estate in France and raises cattle on a ranch in Florida. He also mounted an unsuccessful bid for a Pennsylvania congressional seat in 2006.

Efforts to set up an interview with Bhakta in September weren’t successful in time for this issue’s publication deadline. But after buying the Green Mountain campus in August, he told Vermont Public Radio that the challenge for local agriculture isn’t in producing products but in marketing them. He contended his entrepreneurial experience would bring expertise to the college.

Bhakta’s business record is mixed, however. He was forced off the board of Whistle Pig Whiskey, the distillery he founded, over allegations that

he spent millions in company money without the board’s approval. (According to its website, Whistle Pig still operates the distillery on Bhakta’s Shoreham farm, which also supplies grain and oak wood for the barrels.) He has no background in higher education administration.

The concept of a work college is not new. There are nine federally recognized and supervised work colleges in the United States. It’s also not impossible for students to graduate debt-free. Berea College in Kentucky, one of the nine work colleges, has a full tuition scholarship policy. New York City’s Cooper Union was tuition-free from 1902 until 2014.

‘Herculean task’

The only work college in the Northeast now is Sterling College, in northern Vermont town of Craftsbury. The college, with 125 students, focuses on ecological thinking, action and careers, including in sustainable agriculture.

Matthew Derr, the president of Sterling College, suggested Bhakta faces a daunting challenge in creating such an institution from scratch.

“It’s a herculean and expensive task,” Derr said. “There are high standards, and rightly so.

Students are consumers, and we need to protect them.”

Derr is one of the commissioners on the New England Commission of Higher Education, which accredits colleges in the region. Achieving accreditation takes at least five years and one four-year graduating class, he said. Among other requirements, schools must demonstrate financial stability – the factor that brought down Green Mountain, Southern Vermont, and St. Joseph.

The federal regulations for work colleges impose their own standards. At a work college, all students must live on campus, take classes, and participate in running the college. So at Sterling, students work on the college farm, in the dining hall and offices and on maintenance crews, Derr said. Community service is required.

“It reduces the college’s cost of operating and helps students with the cost of their education,” Derr said.

Graduating debt-free “is hugely important,” he added. Without debt, students can go to work on the issues that are the focus of their education, rather than taking jobs just to pay off their debts.

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EDITORIAL

In ranked-choice voting, a cure for what ails

As this issue of the paper goes to press, our ears are still ringing from an event that was billed as the first presidential debate of the campaign season.

It was, of course, neither presidential nor debate, and the term harassment seemed more apt as the president repeatedly interrupted and heckled both his opponent and the moderator, driving them and his audience to distraction.

But perhaps this was a good thing, because it began to focus a lot of minds on how low our civic discourse has sunk – and on what we might do to save our democracy and begin to heal it.

The breadth of that task will depend on the results of the presidential election, which will be decided in precincts far from the three solidly blue states that contain our region. Voters here may have more influence in their choice of candidates for other federal and state offices, who are listed in our election preview on the following pages.

And in one part of our region, voters will weigh in on whether to overhaul their voting system in a way that might offer an antidote to the polarization of the past few years.

Question 2 on the Massachusetts ballot proposes to change the way voters cast ballots for most federal and state offices by adopting a system of ranked-choice voting. Under this system, also known as instant-runoff voting, voters would be able to rank as many candidates as they wish among a multi-candidate field – first choice, second choice, third choice, and so on.

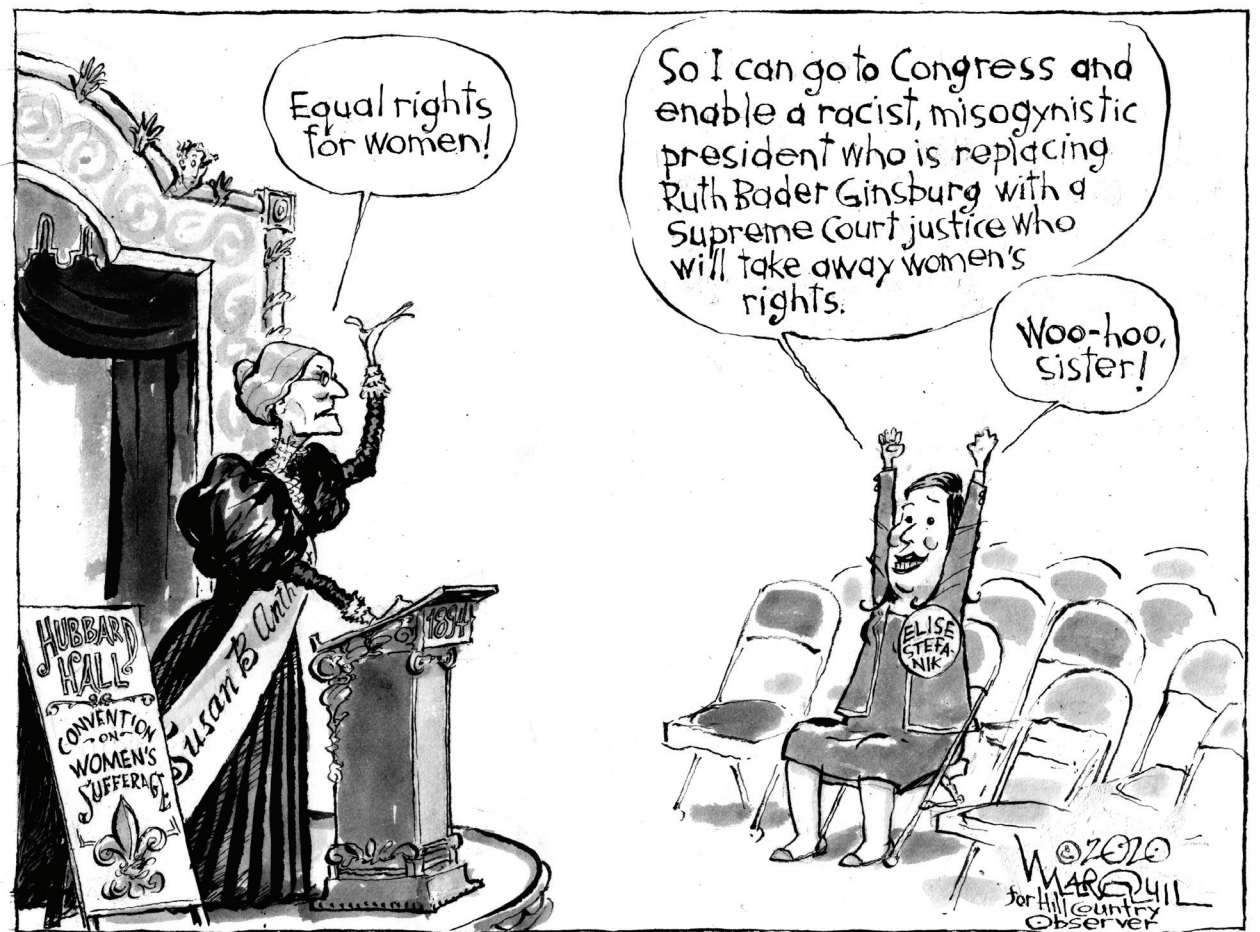
If a count of the first-choice ballots doesn't produce a majority for any candidate, the candidate with the lowest vote total would be eliminated, and that candidate's votes would be reassigned to their voters' second-choice candidates. The process of elimination would continue until one candidate received a majority.

Voters in Maine adopted ranked-choice voting in 2016, and the system has been widely used in Australia and Ireland as well as in some U.S. cities. (As in Maine, the ranked-choice system proposed for Massachusetts would not apply to presidential races or some local offices, but it would cover congressional and legislative seats and statewide offices.)

One benefit of the system is that it allows third parties (and fourth and fifth parties) a real chance to compete for votes without being seen as spoilers. That, in turn, encourages more serious candidates, with a wider range of views, to run for office. Voters, meanwhile, are able to act with a clear conscience in choosing as their first choice the candidate they like best – without fearing that they might tip the race to a candidate whose view they abhor.

Better still, because candidates need to get to 50 percent of the vote to win an election, the system creates incentives for moderation and pragmatism. Because candidates care about being voters' second or third choices, if not their first, they're more apt to reach out to constituencies beyond their own base of support.

Ranked-choice voting also would offer a path toward consensus in multi-candidate party primaries. This would be a particular benefit in Massachusetts, where a paucity of Republicans means many races are effectively decided in Democratic primaries. Too often, the winners of those races now are candidates who capture just 20 percent to 30 percent of the primary vote in a crowded field. A ranked-choice balloting system would yield a candidate with a demonstrated breadth of support, rather than the last candidate standing.



Letters to the editor

Election might be rigged, but who'll do the rigging?

To the editor:

Recently Donald Trump proclaimed: "The only way that they can take this election away from us is if there is a rigged election."

Yes, Donald, this election will be rigged – and you are the prime rigger.

Donald is doing everything that he can to suppress our ability to vote. He knows that if there is a large voter turnout, there will be little chance of his winning.

Because of Covid-19, many voters will choose to vote by mail rather than go to the polls. A poll has shown that Democrats are much more likely to vote by mail than are Republicans. To take advantage of this, Donald has tried to defund and cripple the U.S. Postal Service so that it cannot handle the increased volume.

Just in case he loses, Donald is trying to cast doubt on the validity and integrity of the election. He claims that mail-in ballots will be fraudulent, even though we know from multiple studies and reports from both Democrats and Republicans that there has never been any evidence of widespread voter fraud.

He may refuse to accept the results and throw the country into even more chaos. He will not commit to an orderly transition of power if he is the loser. This is how they do things in Russia and Belarus, but not here.

He is truly a threat to our democracy. We must defeat him soundly on Nov. 3.

We are facing two plagues simultaneously. The first is Covid-19, which Donald has botched from the start, resulting in far more deaths than necessary. The second is the plague that he and his administration have inflicted on America – perhaps worse than the 10 plagues of Egypt.

G. Richard Dundas
Bennington, Vt.

Roadside test for marijuana can't measure impairment

To the editor:

Just a quick message to Vermonters who drive cars or trucks: The Vermont House and Senate just passed a bill allowing police to get saliva samples from drivers and test it for THC.

If you use medical marijuana, the THC stays in your system for up to six weeks, so you may get busted for driving while impaired even if you're not really high from the medical marijuana.

You can be straight as a judge and still lose your license. This deal is a part of the legal sales of pot bill just passed and waiting for the governor to sign. It's a bad bill. Watch out, folks!

Thomas W. King
Shaftsbury, Vt.

Your letters

The *Observer* welcomes letters from readers. To be considered for publication, letters to the editor must be signed and must include the writer's address and phone number for verification purposes. We reserve the

right to edit letters for length so as to allow presentation of a wider range of viewpoints. Send your letters by mail to Hill Country Observer, P.O. Box 158, Cambridge, NY 12816. Fax them to 518-677-8898. Or e-mail them to fdaley@hill-countryobserver.com.

An editor unmoved by patriotic hoopla

On March 3, 1876, the Methodist Episcopal Church in Cambridge, N.Y., served a “Centennial Supper” of pork and beans, rye bread and tea.

D.R. Byrum, a sewing machine dealer from Whitehall, advertised his upcoming sale as “A Great Centennial Outrage!”

Across the region, there was plenty of excitement about the 100th birthday of the United States.

But J.L. McArthur, the editor and proprietor of *The Granville Sentinel*, was a centennial curmudgeon.

“We are surrounded on every side with evidence that this is a centennial year,” he wrote in an editorial on Feb. 11, 1876. “We put on our centennial hats and wear our centennial necktie, eat from dishes of centennial ware, and read the centennial gazette. We smoke centennial cigars, lighted with centennial matches. We look at our centennial calendar for the day of the month, and find out when the sun rises by consulting our centennial almanack.”

McArthur, who established *The Granville Sentinel* in September 1875, was unimpressed by a historic artifact to be exhibited at Centennial Exposition, which would be held from May 10 to Nov. 10 in Philadelphia.

“Washington was once asked to dine with Judge Jarvis,” he wrote. “The chair in which he would have sat, if he had accepted the invitation, will be exhibited at the Centennial.”

McArthur acknowledged, tongue in cheek, the centennial was an opportunity to honor the elderly.

“This is a great year for old men,” he wrote in another editorial on March 10. “Grandfathers who have been neglected are made to feel that they were in the way ... and left to mumble to themselves in the chimney corner, are astonished by being brushed up of an evening and being brought into the parlor, where they are shown off to the company as centennial relics.”

On March 17, he pointed out that the centennial occurred in a leap year.

“This will be a busy year,” McArthur wrote. “Just think of it – 366 days, 53 Sundays, leap year, centennial celebration, and the presidential elections, and perhaps – the millennium.”

On May 5, McArthur linked nuisance insects with the centennial.

“The potato bug has already commenced his centennial ravages down on Long Island, devouring the tender potato vines, and in some localities the ground is fairly filled with them,” he wrote.

McArthur was less sarcastic on May 12.

“The familiar hymn ‘Rock of Ages’ first appeared in Gospel Messenger just 100 years ago,” he wrote. “It is appropriate on account of its character, as well as the accident of its age, for Centennial occasions.”

On May 19, McArthur finally succumbed to

centennial enthusiasm and published a special Centennial issue.

The front page of the four-page weekly newspaper was devoted completely to detailed articles about the Centennial Exposition and elaborate illustrations.

On the back page, the paper published the complete text of President Ulysses Grant’s speech on the opening day of the exposition.

Yet, on the inside pages, McArthur was his usual cynical self.

“For the next six months the chief business of the country will be to glorify itself,” he quipped. “Moved and seconded that the president’s speech at the centennial be investigated. There isn’t anything else to investigate, so far as he is concerned.”

McArthur also chided the management of the Centennial Exposition for being open on Sundays, which he called the “American Sabbath.”

“Through all its history, the Sabbath has been recognized as a day set apart for rest and religious worship,” he wrote. “To ignore it now, in the presence of the representatives of all nationalities, would be to repudiate the sacred traditions of the past and to dishonor the memories of the fathers of the Republic, whose great work is to be commemorated by the exhibition itself.”

Maury Thompson was a reporter for The Post-Star of Glens Falls for 21 years before retiring in 2017. He is now a freelance writer focusing on the history of politics, labor and media in the region.

Maury Thompson

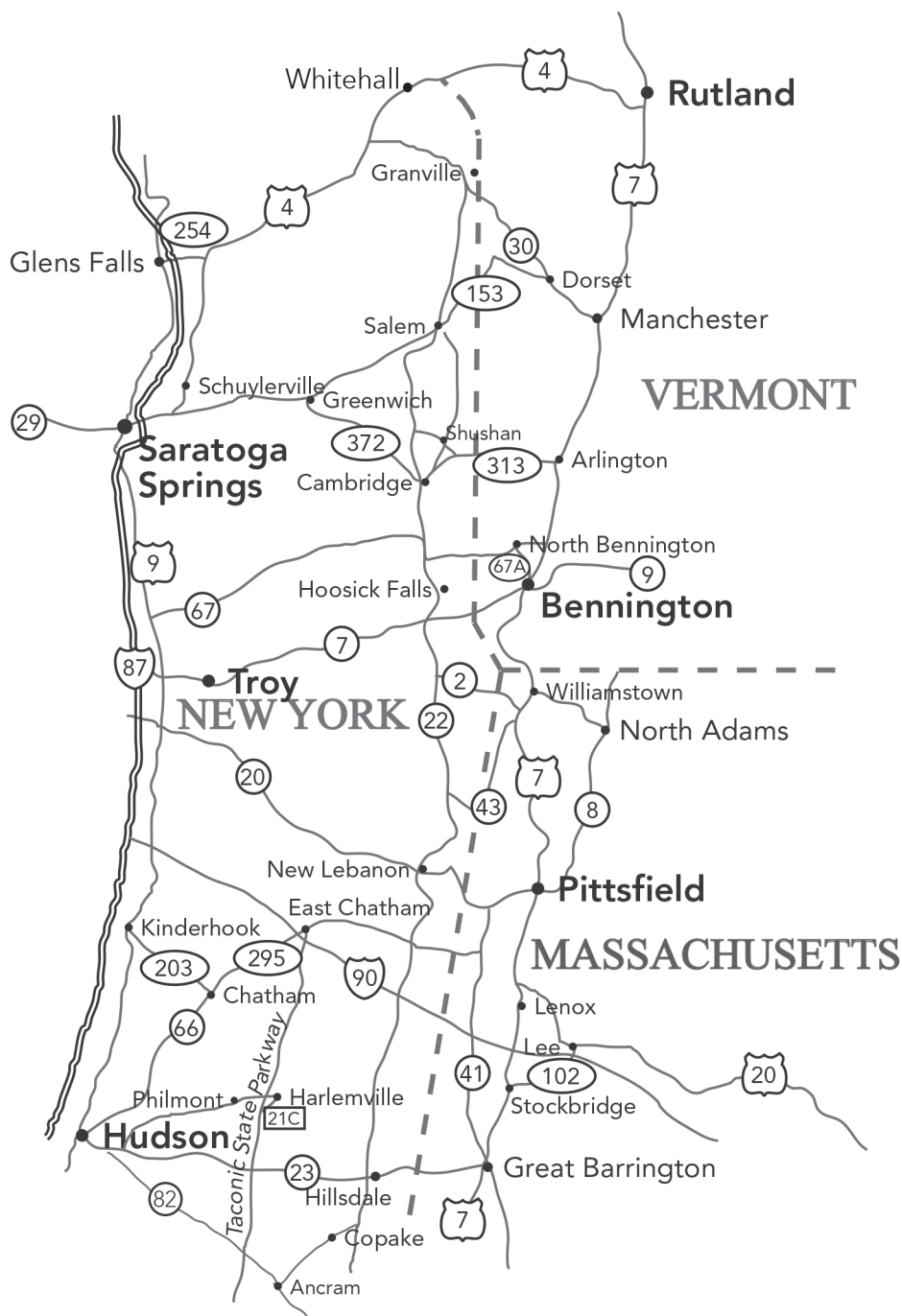
News that’s slow-brewed for a high-speed age

We’re told we live in an information age, yet the traditional gathering of news is in decline.

Conventional news organizations are scaling back their efforts to ferret out the facts, even as they spread each factoid ever more widely via 24-hour broadcasts and the Internet. Is this the best way to keep you informed?

At the *Hill Country Observer*, we still take time to connect the dots, to put the news and issues of our region into a broader perspective. We only publish once a month, but we shine a light on stories and trends that aren’t getting much attention elsewhere.

Judging from our growing circulation, readers like the results. Tell us what you think.



ELECTION 2020 PREVIEW

Here are the candidates and referendum questions on ballots for the Nov. 3 federal and state elections across the region. Because of space limitations, uncontested races are not included. A guide to political party abbreviations is at right. Incumbents are marked with an asterisk (*).

MASSACHUSETTS

PRESIDENT AND VICE PRESIDENT

Joseph R. Biden and Kamala D. Harris (D)
 Howie Hawkins and Angela Walker (GR)
 Jo Jorgensen and Jeremy Cohen (L)
 * Donald J. Trump and Michael R. Pence (R)

U.S. SENATOR

* Edward J. Markey (D)
 Kevin J. O'Connor (R)

BALLOT PROPOSITIONS

Question 1 -- Motor vehicle 'right to repair'

A Yes vote would require manufacturers to provide vehicle owners and independent repair facilities access to mechanical data stored in vehicles' on-board diagnostic systems. Supporters say the ballot measure would guarantee that as technology advances, drivers will be able to obtain repairs at independent shops rather than being forced to rely on au-

thorized dealers whose service typically are more expensive.

Question 2 -- Ranked-choice voting

A Yes vote would allow Massachusetts voters, beginning in 2022, to rank political candidates in order of preference when they cast ballots for most statewide and federal offices. In races with more than two candidates, votes would be counted in rounds, with candidates receiving the lowest first-choice vote totals being eliminated – and their supporters' second choices being counted – until one candidate receives a majority. The new system would not apply to presidential races or certain local offices.

NEW YORK

PRESIDENT AND VICE PRESIDENT

Joseph R. Biden and Kamala D. Harris (D, WF)
 Howie Hawkins and Angela Nicole Walker (G)
 Jo Jorgensen and Jeremy Cohen (L)
 Brooke Pierce and Karla Ballard (I)
 * Donald J. Trump and Michael R. Pence (R, C)

C – Conservative Party	L – Libertarian Party
D – Democratic Party	P – Progressive Party
G – Green Party	R – Republican Party
GR – Green-Rainbow Party	SAM – Save America Movement
I – Independence Party	WF – Working Families Party
i – independent (no party)	

U.S. REPRESENTATIVE -- 19TH DISTRICT

(11 counties including Columbia and most of Rensselaer)
 Victoria N. Alexander (L)
 * Antonio Delgado (D, WF, SAM)
 Steven Greenfield (G)
 Kyle Van De Water (R)

U.S. REPRESENTATIVE -- 20TH DISTRICT

(Albany, Schenectady, southern Saratoga and parts of Montgomery and Rensselaer counties)
 Elizabeth L. Joy (R, C, SAM)
 * Paul D. Tonko (D, I, WF)

U.S. REPRESENTATIVE -- 21ST DISTRICT

(all or part of 11 counties including Warren, Washington and northern Saratoga)
 Tedra L. Cobb (D, WF)
 * Elise M. Stefanik (R, C, I)

STATE SENATE

43rd district (Columbia County and parts of Rensselaer, Saratoga and Washington counties)
 * Daphne V. Jordan (R, C, I)
 Patrick F. Nelson (D, WF)

44th district (parts of Albany and Rensselaer counties)
 * Neil D. Breslin (D, I, WF)
 David R. Yule (R)

45th district (Warren County, most of Washington and all or part of four other counties to the north)
 Kimberly A. Davis (D, WF)
 Daniel G. Stec (R, C, I)

Dates and deadlines for voting in the Covid-19 pandemic

In Massachusetts, the voter registration deadline is Oct. 24. The deadline to request a mail-in ballot is Oct. 28, and these must be postmarked (or returned in person) by Nov. 3. Mailed ballots are not counted if they're received after Nov. 6. In-person early voting is available at municipal offices Oct. 17-30. Polls are open on Election Day from 7 a.m. to 8 p.m.

In New York, the voter registration deadline is Oct. 9. Any voter may request a mail-in (absentee) ballot because of Covid-19 concerns. The deadline to apply for a mail ballot is Oct. 27 by mail or phone – or Nov. 2 in person. Mail ballots must be postmarked (or returned in person) by Nov. 3 and must be received by Nov. 10 to be counted. Early in-person voting is available at designated sites (at least one per county) from Oct. 24 to Nov. 1 (contact county elections boards for locations and hours). Polls are open on Election Day from 6 a.m. to 9 p.m.

In Vermont, same-day voter registration is available through Nov. 3. Because of the pandemic, ballots have been mailed directly to voters and must be returned by Nov. 2 to be counted. The state recommends mailing ballots by Oct. 24 or returning them in person to a town or city clerk's office. Polls are open on Election Day from at least 10 a.m. (earlier in many towns) until 7 p.m.

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49th district (Fulton, Hamilton and parts of Herkimer, Saratoga and Schenectady counties)
Thearse McCalmon (D)
* James N. Tedisco (R, C, I)

STATE ASSEMBLY

102nd district (part of Columbia County plus all or part of six other counties west of the Hudson)
Betsy Kraat (D)
* Christopher Tague (R, C, I)

106th district (parts of Columbia and Dutchess counties)
* Didi Barrett (D, I, WF)
Dean Michael (R, C, RF)

107th district (parts of Columbia, Rensselaer and Washington counties)
* Jacob C. Ashby (R, C, I)
Charles A. Senrick (L)
Brittany L. Vogel (D, WF)

112th district (parts of Saratoga and Schenectady)
Joseph S. Seeman (D, WF)
* Mary Beth Walsh (R, C, I)

113th district (parts of Saratoga and Washington)
David M. Catalfamo (R, C)
* Carrie Woerner (D, I, SAM)

114th district (Essex, Warren and parts of Saratoga and Washington counties)
Claudia K. Braymer (D, WF)
Matthew J. Simpson (R, C, I)
Evelyn M. Wood (SAM)

VERMONT

PRESIDENT AND VICE PRESIDENT

Joseph Biden and Kamala D. Harris (D)
Don Blankenship and Bill Mohr (Constitution Party)
Brian Carroll and Amar Patel (American Solidarity Party)
Phil Collins and Billy Joe Parker (Prohibition Party)
Roque De La Fuente and Darcy Richardson (Alliance Party)
Richard Duncan and Mitch Bupp (i)
Howie Hawkins and Angela Walker (G)
Blake Huber and Frank Atwood (Approval Voting Party)
Jo Jorgensen and Jeremy "Spike" Cohen (L)
Alyson Kennedy and Malcolm Jarrett (Socialist Workers)
Kyle Kenley Kopitke and Taja Yvonne Iwanow (i)
Christopher LaFontaine and Michael Speed (i)
Gloria Lariva and Sunil Freeman (Liberty Union Party)
Keith McCormic and Sam Blasiak (Bull Moose Party)
H. Brooke Paige and Thomas James Witman (i)
Brock Pierce and Karla Ballard (i)
Zachary Scalf and Matthew Lyda (i)
Jerome Segal and John De Graaf (Bread & Roses Party)
Gary Swing and David Olszta (Boiling Frog Party)
* Donald J. Trump and Michael R. Pence (R)
Kanye West and Michelle Tidball (i)

GOVERNOR

Wayne Billado III (i)
Michael A. Devost (i)
Charly Dickerson (i)
Kevin Hoyt (i)
Emily Peyton (i)
* Phil Scott (R)
Erynn Hazlett Whitney (i)
David Zuckerman (P, D)

LIEUTENANT GOVERNOR

Wayne Billado III (i)
Ralph Corbo (i)
Cris Ericson (P)
Molly Gray (D)
Scott Milne (R)

U.S. REPRESENTATIVE

Peter R. Becker (i)
Miriam Berry (R)
Christopher Helali (i)
Marcia Horne (i)
Shawn Orr (i)
Jerry Trudell (i)
* Peter Welch (D)

STATE TREASURER

Carolynn Whitney Branigan (R)
Cris Ericson (P)
* Beth Pearce (D)
Alex Wright (i)

SECRETARY OF STATE

* James C. Condos (D)
Cris Ericson (P)
H. Brooke Paige (R)
Pamala Smith (i)

STATE AUDITOR

Cris Ericson (P)
* Doug Hoffer (D, R)

ATTORNEY GENERAL

* T.J. Donovan (D)
Cris Ericson (P)
H. Brooke Paige (R)

continued on page 13

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from Pittsfield 1 hour, 25 minutes
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from Williamstown 1 hour, 15 minutes

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Campuses continued from page 7

“Colleges have to change their business model to make this possible,” Derr said. “There’s a significant need for reinvention, creativity, and innovation in higher education.”

Derr also questioned the notion that the world of higher education lacks entrepreneurial minds.

“If you look at the boards of trustees of colleges doing interesting and innovative work, you find many entrepreneurs,” Derr said. “There’s plenty of enterprising, creative thinking in higher education. Education as an enterprise is really important to develop the just food system we need, but it won’t be just higher education that does it.”

Ed Bove, executive director of the Rutland Regional Planning Commission, said that because of the Covid-19 pandemic, it’s difficult to gauge the specific economic impact of Green Mountain College’s closing. The scanty details so far about Bhakta’s plans make predicting their possible benefits equally challenging, he said.

Agriculture-focused education with the college’s small farm “would be a good reuse” of the college property, Bove said. “The industry has a future in the area.”

The slate industry and agriculture are local economic drivers, enjoy local support, and are “in demand,” he said. With New York and its farms just to the west, there would be opportunities to integrate agriculture in both states, he said.

Bhakta, who has several operating businesses in his portfolio, “is obviously doing stuff and has resources,” Bove said.

From college to elder care

At the former College of St. Joseph in Rutland, Heartland Communities of America, a developer based in Florida, reached a deal last month to buy most of the campus.

Under the deal with Heritage Family Credit Union, which holds the mortgage on the campus, Heartland would acquire 109 of the 129 acres, demolish most of the buildings, and construct a 175-unit assisted living facility. The project, estimated to cost about \$50 million, is expected to create 80 full-time jobs. A purchase price hasn’t been disclosed.

Rutland voters will decide in November whether to have the city buy the remaining 20 acres, including the former college’s gym, ballfields, and a parking lot, for \$1.45 million.

Rutland Mayor David Allaire said the gym, which the city began leasing last November, could serve as a community center.

“We had hundreds, maybe thousands of people use the gym, meeting rooms and the handball court,” he said.

The local high school held its varsity basketball games there after the school’s gym was vandalized.

“I’m really excited about the prospect of the assisted living facility,” Allaire said. “It would bring the whole property to life.”

Matt Levandowski, the chief executive of

Heritage Family Credit Union, said the two projects will complement one another.

“Both the senior care facility and community center will reinvigorate the area,” Levandowski said. “The area needs a community center. It can bring events that used to go to Burlington, Bennington or Brattleboro. The seniors and students can use it.”

Allaire said the campus went on the tax rolls in July when the credit union took possession of it. If voters approve the city purchase of the athletic facilities, that portion will go off the tax rolls, but the assisted living facility will be taxable, he said.

Bove, of the Rutland Regional Planning Commission, said the commission’s brownfields team is conducting an environmental assessment of the College of St. Joseph campus for the developer.

“We couldn’t ask for a better reuse” of the property, he said, though he added that the city may have to make some adjustments to its zoning to accommodate an assisted living center at the site.

With tax revenue coming from the development, plus new permanent residents and new jobs at the site, the assisted living center could be better economically for the city than the college was, he said.

The campus also sits on one section of a planned recreation trail, he added. The Rutland Creek Path will run through the city and connect with Otter Creek.

“The future looks decent,” Bove said.

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- from Saratoga Springs: 45 minutes
- from Williamstown: 1 hour

See map on page 9

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Election continued from page 11

STATE SENATE

Bennington District (two seats)

- * Brian Campion (D) of Bennington
- Michael Hall (R) of Sunderland
- Meg Hansen (R) of Manchester
- Kevin Hoyt (i) of Bennington
- * Dick Sears (D) of Bennington

Rutland District (three seats)

- Brittany D. Cavacas (i) of Rutland City
- * Brian "BC" Collamore (R) of Rutland Town
- Larry Courcelle (D) of Mendon
- Greg Cox (D) of West Rutland
- * Cheryl M. Hooker (D) of Rutland City
- Casey Jennings (i) of Rutland City
- Richard "Sensei" Lenchus (i) of Benson
- Michael Shank (i) of Brandon
- Joshua C. Terenzini (R) of Rutland Town
- Terry K. Williams (R) of Poultney

STATE HOUSE

Bennington District 2-1 (town of Bennington, two seats)

- * Timothy R. Corcoran II (D)
- Colleen Harrington (R)
- Dave Whitman (D)

Bennington District 2-2 (town of Bennington, two seats)

- Peter J. Brady Sr. (i)
- * Jim Carroll (D)
- * Mary A. Morrissey (R)
- Michael Nigro (D)

Bennington District 3

- * David K. Durfee (D)
- Victor K. Harwood Jr. (R)

Bennington District 4 (two seats)

- Seth Bongartz (D) of Manchester
- * Cynthia Browning (i) of Arlington
- * Kathleen James (D) of Manchester

Rutland-Bennington District (Middletown Springs, Pawlet, Rupert, Wells and Tinmouth)

- Sally Achey (R) of Middletown Springs
- * Robin Chestnut-Tangerman (D, P) of Middletown Springs

Rutland District 1

- Tyler-Joseph Ballard (i) of Poultney
- * Patricia A. McCoy (R) of Poultney

Rutland District 2 (two seats; Clarendon, Proctor, Tinmouth, Wallingford and West Rutland)

- * Tom Burditt (R) of West Rutland
- Ken Fredette (D) of Wallingford
- Arthur Peterson (R) of Clarendon
- * Dave Potter (D) of Clarendon

Rutland District 3 (two seats)

- * William Canfield (R) of Fair Haven
- * Robert Helm (R) of Fair Haven
- Robert Richards (D) of Fair Haven

Rutland District 4 (town of Rutland)

- Barbara Noyes Pulling (D)
- * Thomas Terenzini (R)

Rutland District 5-3 (city of Rutland)

- John P. Cioffi Jr. (R)
- * Mary E. Howard (D)

Rutland District 5-4 (city of Rutland)

- * William Notte (D)
- Sherri Prouty (R)



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ARTS & CULTURE

Seeking strength and sanctuary

Exhibit, events put college's focus on immigration

By KATE ABBOTT
Contributing writer

NORTH ADAMS, Mass.

In her studio in southern California, Trinh Mai Thach turns to show a life-sized portrait of her husband, Hien Van Thach.

She has drawn him in charcoal, tall, broad-shouldered, muscular. He stands with his hands at his sides, looking out at anyone who looks up at him.

"There he is," she said, "vulnerable."

Mai is an artist exhibiting nationwide in museums, universities and arts centers from San Diego and Seattle to Minnesota and Massachusetts. This month, she'll meet virtually with students in North Adams in one of a series of events leading up to a local exhibit in that opens Feb. 4.

She describes Hien as a man of compassion and strength. She met him when he was a football player at San Diego State. He came to America as a young child and grew up in a close family in a poor neighborhood. He has studied immigration law and works with teenagers from the same background, helping them to win scholarships to get to college.

He stands in this portrait with his weight balanced and his hands open. Trinh Mai is expanding a new work around it. She may map his body, she says, and his scars.

This one, she said, holding a print she has made of the design on his skin, was never stitched. He would not go to the hospital then, he told her, because it would frighten his parents to see him that way, and he loved them.

Hien is Vietnamese Cambodian American.

Trinh Mai was born in Pennsylvania. Her

mother's family left Saigon in 1975 when the city fell. They got on a boat and hoped it would get them away, she said. Her father's family also came from Saigon to Harrisburg with their own risks.

Growing up, she would sit at the foot of their bed, and they would tell her stories about the homes they had left, the family they loved and their lives here before she could remember.

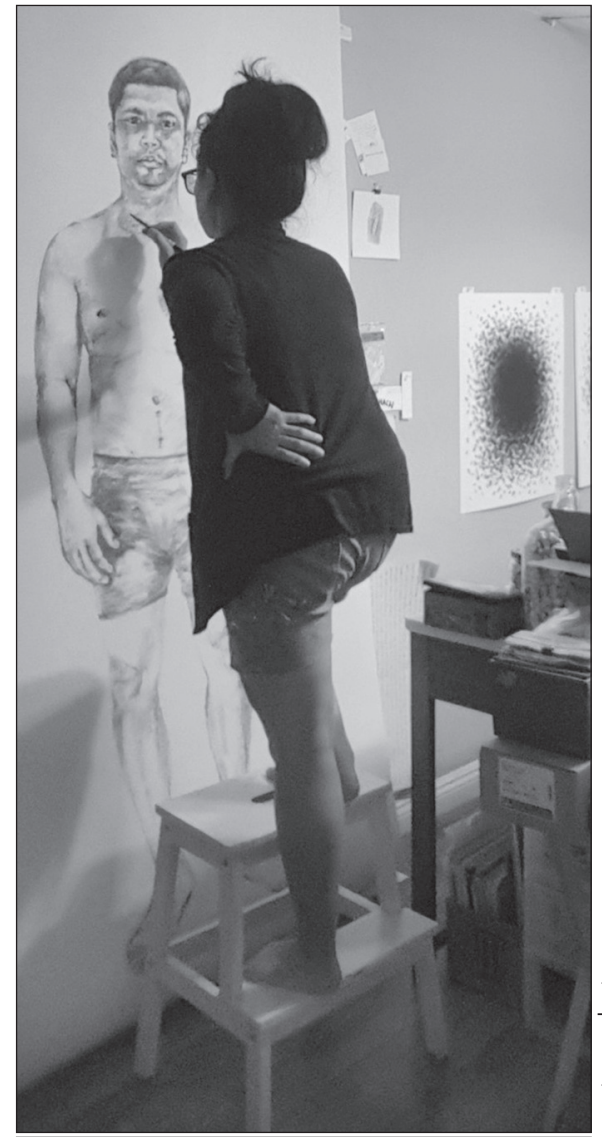
Family stories and experiences move deeply in her work. She will talk with students in the Berkshires this fall, and with the community, as she works toward an exhibit at Gallery 51, the college-run art space on Main Street. The show is an artistic collaboration and one part a global conversation around immigration that the Massachusetts College of Liberal Arts is hosting locally from this fall through the spring.

MCLA will take part in "Hostile Terrain 94," an art installation happening this year across the country and around the world. Installations are opening in America this fall amid an election season in which immigration is a major issue.

"Hostile Terrain 94," or HT94, has grown from an art and research project MacArthur Fellow and University of California Los Angeles anthropology professor Jason De Leon created to remember the names and the lives of people who have died in the Sonoran Desert, along the Mexican-American border, and to talk about policies that have shaped that border area and the people who travel it.

In the Berkshires, projects related to this installation are growing, and MCLA will invite the community in. Anna Jaysane-Darr, an assistant professor of sociology, anthropology and social work, has created a course around HT94, with virtual programming.

Sanctuary City Project artists Sergio de la Torre



courtesy photo

Trinh Mai Thach works on a portrait of her husband at her studio in southern California. The work will be shown at Gallery 51 in North Adams as part of a yearlong show related to immigration.

and Chris Treggiari are holding a conversation in texts and in ink and, they hope, in person. They and Trinh Mai will talk with students and the community this semester, and they will show their work together at Gallery 51 this winter.

Images of arrows and flight

Trinh Mai plans to bring her portrait of Hien across the country.

"It is inspired by Psalm 91," she said. "I have been thinking about prayers of protection, thinking of a verse. 'Thou shalt not be afraid for the terror by night, nor for the arrow that flyeth by day ... a thousand shall fall at thy side, and ten thousand at thy right hand, but it shall not come nigh thee.'"

She memorized it so she will have it in mind as she works. And she thinks about the arrows flying.

"Who are that thousand, that ten thousand? Children, families, people deported, families




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“It was a magnificent creature,” she said. “I thought, ‘I can’t take it ... What should we do to honor it?’”

And Hien looked up at her and told her that this was a once-in-a-lifetime chance. She could study it and see it closely and bring it into her art. The owl is a permanent resident, not a migratory bird. So she has learned to preserve the feathers in three baths of water and lying in the sun like a kiln.

She holds up another shaft with mallard feathers, and in the sun they glow a dark iridescent blue. She often sets birds in her work, often in high color.

“How many hundreds or thousands of miles did these feathers carry these birds,” she wondered, “to arrive in a new place or the place where they were born, to bring a new generation into the world?”

‘Country of the immigrant’

In the Sanctuary City Project, de la Torre and Treggiari follow a timeline of immigrants’ experiences across 30 years. De la Torre is an associate professor who teaches photography

and film at the University of San Francisco, and Treggiari is a teaching artist in residence at the California College of the Arts. They have collaborated on this installation over the past 10 years, from the Guerrero Gallery in a warehouse in San Francisco to the San Francisco Museum of Modern Art, the Museum of Contemporary Art in San Diego, Minnesota Street Projects, Seattle University and more.

Their timeline begins in 1989, when San Francisco became a sanctuary city, and it moves into the present, tracing the experiences of immigrants in America and the changing laws and policies that affect them. De la Torre and Treggiari say they want to open a conversation. They have gathered years of research from articles and essays and government organizations; they show film footage of public gatherings across the country, and they surround them with a collage of prints made by hand.

They begin by asking questions: When did you forget you’re an immigrant? What would you tell an immigrant?

Traditionally they collect an archive of responses, and then they set up a mobile print shop. They spend time in a gallery or art center two or three days a week for several weeks. They silk-screen posters from answers they find compelling.

“The country of the immigrant is here.”

“A sanctuary is a quiet place.”

“Undocumented and unafraid.”

And they invite anyone who walks in to join them. People can feel and see the printing, push the ink across the screen and talk with them.

In the Berkshires, they are adapting to the pandemic and the practice of doing this work from 3,000 miles away. They are asking their

questions publicly – on billboards, on postcards, in conversations with students and nonprofits and community groups. They invite anyone to reach out with an answer.

They want to hear diverse thoughts, Treggiari said. They want to talk with anyone who will genuinely talk with them.

De la Torre remembers a woman coming up to them one day. She looked young, white, punk-rock, and he thought she would see his point of view. She told him she didn’t understand why it was important to provide refuge to people escaping wars or climate change or violence; why should America be concerned?

“I asked her, who are we and they?” he said. “She said, ‘We are Americans.’ And I said, ‘I’m an American too.’”

They could talk about the history of this country, and when and where her family first came here.

“Be honest,” de la Torre said. “We are your teachers and your janitors, your boyfriends and girlfriends and lovers. We are your grandparents. We cook your food, drive your buses and bring your mail. Know who you are.”

Mapping loss through art

The “Hostile Territory 94” installation opens its own conversation, through research, on what has happened on the U.S.-Mexican border across several decades.

Jaysane-Darr, the MCLA professor, explained that in the mid-1990s, the United States adopted a policy of “prevention through deterrence.”

“The point was to funnel immigrants into the most dangerous points of crossing – the desert – shoring up the boundaries around towns,” Jaysane-Darr said. “The idea was that people would

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choose not to cross. That hasn't happened."

What has happened, she said, is that more than 6 million people have tried to cross the desert in the last 20 years, according to De Leon's research, and thousands of people have died.

De Leon's Undocumented Migration Project has analyzed the effects of the policy since it began.

Industries have grown around getting people across, Jaysane-Darr said. Traders sell the travelers water jugs and equipment. Guides and smugglers take money to get people across – or leave them abandoned, extorted for money and robbed in the desert.

And now detention camps have become an industry, with privately owned prisons and children separated from their families.

Jaysane-Darr's class will study De Leon's research and the people who have made this journey. The art installation will set up a visual image of the border, she said, and she and her students will create toe tags following De Leon's guidelines, one for each person known to have died on their way.

One color will show when the body is identified and the artist knows their name at least. A different color will indicate that De Leon knows only that some remains of an unknown person were found.

MCLA will open the project to the community,

Jaysane-Darr said. The idea is that people will fill in the tags in a group, to share the experience, though because of Covid-19 they may not be able to share the same space.

They will fill in whatever details De Leon can give about the person each tag represents. They can write a message on the back if they want to. And then the tags will go up on the gallery wall, along the line that marks the border, at the GPS coordinates where each person fell.

"It's a witnessing," Jaysane-Darr said, "an honoring of the dead."

Following stories through generations

Words and memory run strongly through Trinh Mai's work, as in "Bien, Bien, Bein," portraits of people who have looked for freedom in a time of war and have died.

She will talk with students and the community about her work in a virtual presentation on Oct. 29. She also plans a workshop on physically erasing fear, recalling a project at the San Diego Art Institute when she wrote the word "fear" in massive letters in graphite pencil and then invited people to help her physically erase the word by hand.

"There are fears that protect us and warn us of danger," she said, "and there are the fears we grow in our own minds and hearts that hinder us in doing the things we know we ought to do, like

taking a stand on things we believe in."

This winter at Gallery 51, she will ask people to write about their fears: Write on a strip of paper. Roll it into a scroll with the words facing outwards, so they will touch the words they rest near. Bind the scroll with red string. Choose a stone and feel its weight. Then bury the stone and the scroll together.

These scrolls and stories form the core of her installation "That We Should Be Heirs," as it has crossed the country. She has exhibited at the San Diego Art Institute and at the University of Seattle, led a workshop at Harvard, and now she will bring the work MCLA.

"It is inspired by a Vietnamese belief that to give the departed sound rest, we need to bury them," she said. "What if we could bury our fears to give our minds rest?"

She begins with her own family stories and objects that hold meaning: "Ba Ngoai's unread letters, cotton grown at the farm from which my husband and his family harvested when they first arrived in America, hand embroidery, holy water, stones collected from the Pacific Coast, ... Pacific Ocean water, and wool."

With the words people write, the fears they share, she creates a space where people can feel safe enough to sit with those feelings.

One student who worked with her told her, "I
continued on page 19

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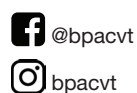
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Arts & Culture

Suffrage *continued from page 3*

in the spring but was postponed because of Covid-19. This month's performances, the first professional theatrical production inside the hall since the pandemic began, will have physically distanced seating, mask wearing and fans and open doors to increase air circulation.

In early March, Snider sat down to talk at the former Round House Bakery Cafe, which occupied a storefront space in the Hubbard Hall complex but has since closed permanently because of fallout from the pandemic. He said preparing for the show had given people a chance to explore history in more depth than a school class often allows.

"It is important to talk about history through a lens of social justice," he said, to get into the whys, not the series of battles we all memorized."

He talked with students about the wage gap, how much women make as opposed to men, how much women of color make. And he said he realized that many of them had not talked about these issues in class. Often they had not known or thought about them at all.

Some of the responses he has heard have shaken and troubled him, especially those from young women who seemed to have absorbed negative stereotypes without realizing or questioning them.

One young woman explained the wage gap by saying, "It's because women don't want to work as hard."

Understanding these issues matters on a national scale, Snider said.

"As we witness a Supreme Court that may lead to curtailing women's rights across the nation," he wrote in an introduction to the performance, "and as we have a president who has demonstrated what can only be politely called a lack of regard for women's rights in our society, the work of Susan B. Anthony, the women's suffrage

movement and the fight for equal rights for all is perhaps more relevant and important than ever before."

As Ruth Bader Ginsburg's death has brought those questions still closer, he has brought her into the script as well. He hopes, he said, that the script will always live and evolve.

Rediscovering Mary Hubbard

To learn about Hubbard Hall's role in the history of the suffrage movement, Snider began combing through the archives of the Washington County Post, a local newspaper that published from 1837 to 1988, and consulted other local history resources.

And his research led him to a central voice in the hall's own history that he had not heard before: He encountered Mary Hubbard, the artistic director who brought Susan B. Anthony to Cambridge.

Mary Hubbard ran Hubbard Hall for 25 years in its heyday. She took over after her husband, Martin, died, and Snider believes he may have built it for her.

In her hands, the hall became a vibrant place, Snider said. He has found records of the performers she brought.

A few months after the convention, the South African Native Choir came to perform, with members who would go on to become leading activists and reformers. In his introduction, Snider tells the story of Charlotte Manye Maxeke, who worked to educate thousands of young African students and became a passionate advocate for the African National Congress, South African women's rights and African freedom.

The Fisk Jubilee Singers, from Fisk University in Nashville, sang spirituals at Hubbard Hall as they traveled the world.

Vida Goldstein, a newspaper editor and a delegate to the International Women's Suffrage Conference from Australia, came to give a talk

here in 1902. She had addressed members of Congress in Washington before proceeding on a speaking tour around the Northeast.

Hubbard invited musicians and theater people with their own shows.

Luci Nicolar, a Penobscot actor from Maine, toured nationally and in New York as an actor, mezzo-soprano and activist for her people.

Carolina Mohawk, an actor and athlete, writer and director born to the Seneca Nation at Cattaraugus, created her own new works.

Mary Scott Siddons performed Shakespeare.

And a few months before Anthony stood at the lectern, Camilla Urso, one of the first women in America to perform violin onstage, held another audience rapt. Urso had been the first girl to study at the Paris Conservatory, and she performed here, in the Post's recounting, with an ardent force that brought the overwhelmed crowd to their feet – though they were businessmen and country people, not classical music fans.

They might never have heard the Grand Fantasia from "Faust" before, the works by Bach, nor Paganini's violin variations on "The Carnival of Venice." Urso ended the evening with an encore, simple but just as strong: the Irish song "The Last Rose of Summer."

Mary Hubbard brought Hubbard Hall to life and filled it, even when the performances surprised and challenged her neighbors.

She also built it up physically, expanding the stage and the proscenium, Snider said. She

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Arts & Culture

added a green room and collaborated with the chief scene painter for all of the theaters in the region.

“She was making it a gem to attract world-class artists in a way Martin didn’t,” he said. “She invested in it. She had that kind of savvy.”

History of the Hall

In the late 19th century, it was remarkable for a woman to have the authority to decide the programming in a space like this, Snider said. At the time, women artistic directors of theaters were very rare in the United States.

It was doubly remarkable that Hubbard had the hall at all.

Her husband, Martin, died in 1884, Snider said, six years after the hall opened. And when he died, the village took all of his estate from her, claiming that as a woman, she had no right to inherit it. She took the case to court and eventually won, though it took several years before she could claim the hall as her own.

The fight was worth it, as Mary Hubbard proved to be a smart and adept manager.

In the 1880s, community halls and performance spaces were flourishing, Snider said. Every village had a hall like this. Hubbard Hall is now the only one in Washington County, and it’s close to its original condition.

Cambridge grew as a stop on the stagecoach route between New York City and Montreal, but Snider said it had a deep divide between the east and west sides of town. The east side, where Hubbard Hall stands, was the dry end of town. The west side had the saloons and hotels.

The west end also had its own opera house, but he describes it as a very different place – rougher, with hooligans and drunkards hanging out on the steps. He is not surprised that it burned down in the 1890s.

At the east end of town, Mary and Martin were prohibitionists who supported the Congregational church across the street, Snider said. Martin Hubbard was a dry businessman, 20 years older than his wife. He owned the office space around the hall, including the general store and a lumberyard, a significant property on this side of Main Street.

Snider sees Mary at the heart of the theater from the beginning.

“She may have been the driver,” he said. “She may have said, ‘This is what we need for me to be happy here and intellectually engaged.’ She

understood in 1878 that in order to have quality of life, they needed an arts center.”

In the 1880s, Snider said, theater was surging as the United States was in the process of creating a cultural identity separate from Europe’s. It was also the beginning of the Jim Crow era, the years when the liberal beginnings of Reconstruction were rolled back. Hubbard brought in performances of “Uncle Tom’s Cabin,” but she also brought in minstrel shows.

“She was not just a clear-eyed progressive,” Snider said.

But she brought voices and debates and a creative spirit her community might otherwise never have heard or known existed.

After Mary died, Snider said, the hall gradually dimmed and went dark. Vaudeville was fading, and a movie theater opened in town. By 1927, Hubbard Hall had closed, and it sat empty for 50 years. And so her name and her history faded into the clipping files in the local newspaper archive.

When Snider came to Cambridge, he said, people in town told him about Martin Hubbard, but no one ever talked about Mary. No one seemed to remember her.

He has not yet found a single photograph of her.

continued on next page



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Arts & Culture

Histories lost and reclaimed

Histories can be lost, Snider said. Sometimes people suppress them deliberately. Sometimes no one thinks to preserve them.

He described a community play, like the one he is creating now, that he developed on Woodlawn Cemetery in Washington, D.C. The cemetery lay behind his house, with 30 acres and 36,000 burials going back to 1791.

John Mercer Langston is buried there, the first black man elected to Congress from Virginia, in 1888. Mary Hubbard could have read about him in her morning paper as she prepared for the convention.

Blanche Kelso Bruce is buried in Woodlawn too, the first black U.S. senator to serve a full term. He had been born in slavery, and in freedom he grew to become a wealthy landowner and represented Mississippi in Congress from 1875 to 1881.

When Snider brought this project into the school up the street, students in his neighborhood learned Bruce's history for the first time

– even though their school was named for him.

He has been struck in the same way, as he's discovered what people don't know about women's rights, what they have never had a chance to learn, even when the stories unfolded under their feet.

He has led workshops in schools about women who led the movement, including Susan B. Anthony and Sojourner Truth.

By 1894, Mary Hubbard was active in suffrage campaigns around the region, and she and Susan B. Anthony had become friends. They went to Washington together several times to attend national gatherings of the National American Woman Suffrage Association.

By then the movement had also suffered divisions. Some women's rights activists also supported abolition and the rights of black Americans, but tensions surfaced on both sides. In 1870, the 15th Amendment affirmed that black men had the right to vote, but it did not extend the vote to women.

And black women faced their own chal-

lenges.

"People were left behind by the movement," Snider said, "and it is still true today. Even in 1920 [with adoption of the 19th Amendment], women of color were never brought to the same level as white women, and the damage reverberates today in income, in the wage gap, in child-birth and mortality rates. ... People like Stacey Abrams are still fighting having an election stolen from them by voter suppression.

"We are grappling with this in an election year," Snider said. "Where is suppression now? What would Mary and Susan be doing today if they were still here? The fight for women's rights is not yet done."

Hubbard Hall will present six performances of "The Susan B. Anthony Project" from Friday, Oct. 16, through Sunday, Oct. 18, on its main stage, with tickets reserved ahead. The Hall also plans to film the performance to stream online. For reservations and updates on the film, visit hubbardhall.org or call 518-677-2495.

Exhibit continued from page 16

had to wait until everyone left the gallery, because I needed to be by myself in the gallery to address these fears."

It was hard, she said. It was painful. But it was a relief.

"If we could bury these fears," Trinh Mai said, "we could make decisions with ... sound mind and in confidence."

She thinks of decisions made in panic – people who have given all of their savings to immigration lawyers who don't do their jobs, people who have sold their homes, people who will do anything to protect the people they love.

"That We Should Be Heirs" can touch inherited trauma, she said.

"It's so real," she said. "It's in us physically – and also emotionally and spiritually and mentally. But it's in our bodies. It saddens me that there's less talk about inherited strength."

Strength and compassion

Trinh Mai said she draws strength from her husband and her family. They are supporting people who are fighting their own immigration cases, people facing deportation.

She thinks of people who have been deported to Vietnam, people who had left war and persecution to find sanctuary and knew they faced danger if they were forced back. She knows of people who have had to go back and now are missing.

She looks at a photograph of Hien's father, Phoul Van Thach. It was taken while he was a prisoner of war in a re-education camp, she said. He holds a wooden sign: "Thach-Phuoi."

"His father was shot 17 times in the war," she said, "and he survived."

Once the blast was strong enough to throw him into the Mekong River, and the river carried him away.

"His hands are so gentle holding that board," she said.

Trinh Mai's parents worked hard for her and her brothers.

"I am working as an artist because they supported me," she said. "I'm privileged. They came with nothing."

Her father and grandfather could draw beautifully, she said, remembering her grandfather's sketches in the pages of her grandmother's cookbook. Her mother loved music. In Pennsylvania, her family would translate U.S. news into Vietnamese, put on concerts, and cook for their neighbors to introduce them to the culture.

Later her family moved to San Jose in the tech boom, she said. Her mother is an engineer, and her father works in technology.

Hien's father had been an officer in Vietnam. In the United States, when he was a boy, his family worked in agriculture, in fields of peppers, carrots, garlic, alfalfa. They had to help each other to put food on the table, she said. His mother packed lunches, and she was in charge of the younger kids.

He was paid \$1 a bucket to pick garlic, and the picking would cut his hands. Worms in the alfalfa would stain their clothes purple.

And he remembers the cages where the farmers would catch birds to keep them away from the crops. His family would go into the cages and take home birds for dinner. They would put them into rice bags they had sewn with drawstrings to hold them closed.

"One day," she said, "he's in third or fourth grade, and he went into the cage and caught the bird. He was holding it, and he could feel its

heart beating heavily. And then it started to speed up. He felt that it was afraid. He heard the noises it was making."

He let the bird go. His mother saw, and she called to his father, "Do you see this? Our son is letting the birds go."

His father asked him why, and he said the bird was afraid, and he didn't want to see it afraid. And his father asked him: Do you want to let all the birds go?

And that day, they did.

"He and his dad are of one heart," Trinh Mai said.

His father felt his compassion and honored it.

Not long after that, she said, Hien came home from school one day and found a Mexican family in the kitchen. They were living out of a van, and his father had invited them home. Hien and his family were living in a two-bedroom apartment, eight people together. Now 11 people shared it.

They had no common language, she said. His family speaks Vietnamese and Cambodian, and the Mexican family spoke Spanish, and they lived together for a year.

"How would you explain this experience," she said, "except through hardship and a need to survive? They communicated through food. The women cooked together and the children would play together."

He still remembers the salsa verde he tasted for the first time in that year they lived together.

MCLA and the Berkshire Cultural Resources Council will hold a community reading, and a series of artists will give virtual talks through the fall in connection with the upcoming installation of "Hostile Terrain 94," including events to fill out toe tags on Oct. 6 and Nov. 10, and artist talks with O.M. France Viana on Oct. 10, Vincent Valdez on Oct. 17 and Trinh Mai on Oct. 29. Visit www.mclahostileterrain.com for more information and a complete schedule.

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Arts & Culture

THEATER LISTINGS

Adirondack Film Festival • adkfilmfestival.org or intheboxentertainment.com or 518-480-4878 • Oct. 15, 7 pm, through Oct. 18, midnight; for content-bingers, all films will be available "on demand" Oct. 18, 8am until midnight. • Special pricing: VIP - \$75/household – access to all films and the full FILM FESTIVAL IN A BOX experience mailed to your door OR Basic - \$45/household – access to all films except headliners (major studio features), no box included with this package

Adirondack Theatre Festival • ATFestival.org • IntheBoxEntertainment.com: Live from the comfort of home • Tickets: woodtheater.org/events • \$45 per household, unless noted otherwise • Subs \$115 for 4 shows (Magic [choose production]; Cruise; Mystery; Painting) • No guarantee your box will arrive in time if tix purchased less than 5 days in advance.

- Nov. 3-7, 10-14, 7:30 pm: Living Room Cruise Lines
- Dec. 10 (Bloomington, IN) and Dec. 17 (Glens Falls, NY) • Holiday Family Talent Show • 7:30 pm • \$40/household
- Jan. 12-16, 19-23, 2021: "Manhunt" Mystery in a Box • 7:30 pm
- Feb. 9-13, 16-20, 2021: "Painting for One" • 7:30 pm • \$45/person

Barrington Stage Company • BoxOffice@BarringtonStageCo.org • Box office: 413-236-8888 • "Eleanor," by Mark St. Germain. Starring Harriet Harris. Directed by Henry Stram • Brings to life Eleanor Roosevelt, the most influential First Lady the world has ever seen, from her "Ugly Duckling" upbringing to her unorthodox marriage to Franklin, Eleanor puts her controversial life, loves and passions on the stage • Virtually Oct. 3 & 4, 7:30 pm

Berkshire Theatre Group • BerkshireTheatreGroup.org • 413-997-4444 • "Hershey Felder as George Gershwin Alone-Live from Florence, Italy" • Live stream with video access through Sep. 20 • 8 pm • \$55 per household • Link after purchase • Story history at <https://www.facebook.com/HersheyFelder-131581970753>

Catskill's Bridge Street Theatre • bridgest.org/ • Virtual production of Aizzah Fatima's "Dirty Paki Lingerie," directed by Erica Gould • Cross-cultural sparks fly and preconceptions about Muslim women, sex, and politics are hilariously shattered when Aizzah Fatima portrays a host of characters, including six generations of a Pakistani-American Muslim family, ranging in age from a six to sixty-five • Premiere Oct. 9, at 7:30 pm until Oct. 11, 11:59 pm • ALL tix must be purchased BEFORE Oct. 9, at 6:30 pm • <https://lingeriestreaming.brownpapertickets.com/> or 800-838-3006 • Min. price \$10, but more welcome

Columbia County Historical Society • www.cchsny.org/drive-through-history.html • Drive Through History series (Download itineraries, including "Legends & Folklore" and "Sacred Spaces I," "Artifacts of Industry," and "Patriots & Patroons: Politics in Columbia County" at link) • NEW: "Good Apples" and "Schoolhouse Stories"

Great Barrington Public Theater • "Bear Tales: Six Feet Together" • 10 full-length, free, online streaming Solo Performances, filmed and directed from a safe distance, including "Dorothy Kilgallen," by David Mamet, with Rebecca Pidgeon • Watch online at www.GreatBarringtonPublicTheater.org

Home Made Theater • "Cry It Out," by Molly Smith Metzler; director Patrick White • The lives of four new parents collide in this candid contemporary comedy about absurdities & dilemmas of new motherhood and how class impacts parenthood and friendship • Oct. 3 & 4, at 3 pm; Oct. 4 also live-stream • Insightful comedy, diverse cast, takes honest look at • Adv. tix req'd: homemadetheater.org/cryitout

Hubbard Hall • HubbardHall.org • "The Susan B. Anthony Project. Celebrating Susan B. Anthony, Mary Hubbard, and the Woman's Suffrage Movement" • Directed by David Snider • Oct 16, 17, and 18 • New play created with over 250 students in Cambridge, Greenwich, and Hoosick Falls, who attended in-school workshops with Hubbard Hall teaching artists to learn and write about Susan B. Anthony, the Suffrage Movement, Sojourner Truth and Women's Rights today.

Hudson Valley Radio Theater • "The Virtual Variety Show" • Online at <https://www.murdercafe.net/radio-theatre> • Free, donations accepted online • Listen to other titles linked online • NEW: Starts Oct. 10: "The Night of the Witches Wedding" • Ongoing: "Dracula," by Crane Johnson

Upper Housatonic Valley National Heritage Area • The ReadIn Series: It's Time to Listen: "Black Reconstruction in America" by W.E.B. DuBois, in 17 parts, through Nov. 3 • Schedule and episode links available at thereadinseries.com • Actors of stage & screen will do a marathon Read In of DuBois' historical text as educational activism • Follow @TheReadInSeries to participate

WAM • wamtheatre.com • "Roe," by Lisa Loomer; directed by Kristen van Ginhoven • Two Women. Multiple Truths One Landmark Supreme Court Case • Oct 17, 7:30 pm until Oct-20, 7:29 pm

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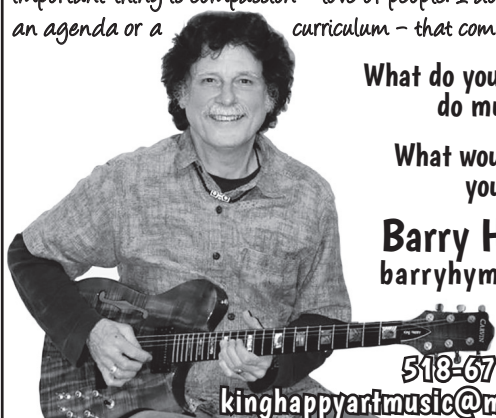
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Arts & Culture

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Art Omi International Arts Center • 518-392-4747 • www.artomi.org
 • Sculpture & Architecture Park • outdoor, self-guided tour, download from website
 • Guided tours, ages 6-12, on GeoTourist app
 • through Nov. 20: Howardena Pindell
 • start Sep. 9 (var. dates): Education Youth Workshops (Saturday Children's Workshop • Building Character & Sculpting Stories • Plein Air Painting Society) • Reg. online

Arts Center Gallery at Saratoga Arts • www.saratoga-arts.org • 518-584-4132
 • through Oct. 31: Art in Public Places: Select Member artists, change monthly: on-line and in person at Saratoga Arts' Members Hall Gallery; Brookside Museum; Saratoga's Community Federal Credit Union; Saratoga Springs Train Station
 • through Oct. 30: "Perceptions:" Nancy Niefield, Colleen O'Hara & Terry Teitelbaum

Bennington Museum • 802-447-1571 • benningtonmuseum.org
 • through Nov. 1: NBOSS at the Museum, An outdoor sculpture exhibition
 • Sat. 1-6 pm, through Oct. 24: R&D Island Taste Jamaican cuisine in Museum courtyard

Berkshire Museum at Home • 413-443-7171
 • explore.berkshireremuseum.org
 • through Oct. 9: "Art of the Hills: Narrative"

(SCHS at) Brookside Museum • brooksidemuseum.org
 • Ongoing online: "IndusTREE"
 • Ongoing online: "#518RainbowHunt, Coping with Crisis"

Carrie Haddad Gallery • 622 Warren St., Hudson, NY • carriehaddadgallery.com • 518-828-1915
 • through Oct. 11: "Pattern Play"
 • Oct. 14-Nov. 29: "Man & Machine," featuring Mark Beard, Matthew Hopkins, Robert Goldstrom, Harry Orlyk, Joseph Richards and Allan Skirloff, with sculptures by Lee Musselman and photos by Nick Simpson

Clark Art Institute • 413-458-2303 • www.clarkart.edu/museum/clarkconnects • Adv timed tickets required
 • through Oct. 21: "Ground/work" outdoor exhibition, with Kelly Akashi, Nairy Baghramian, Jennie C. Jones, Eva LeWitt, Analia Saban, and Haegue Yang • through Oct. 25: Lin May Saeed: "Arrival of the Animals"
 • through Nov. 17: "In the Foreground: Conversations on Art & Writing" • clarkart.edu/rap/podcast and other podcast sources:
 • through Dec. 13: Lines from Life: French Drawings from the Diamond Collection
 • through Jan. 3: Pia Camil: "Velo Revelo"

Collar Works • 621 River St., Troy, NY • www.collarworks.org • info@collarworks.org
 • through Oct. 17: SpaceLAB • 3D works by 30+ area makers

Virtual Courthouse Gallery • 518-668-2616 • www.lakegeorgearts.org/courthouse-gallery/

• through Oct. 30: D. Jack Solomon

Historic Salem Courthouse Community Center • 518-854-7053 • salemcourthouse.org
 • through Oct. 30 : Katrin Waite

The Hyde Collection VIRTUALLY • https://hydecollection.org • 518-792-1761
 • through Jan. 3, 2021: Online: Images of the People: Russian Lacquer Painting

Image Photos Gallery • 413-298-5500
 • photography of Clemens Kalischer

LABspace • 2642 NY Rte 23, Hillsdale, NY • julielabspace@gmail.com • 917-749-2857
 • through Nov. 8: Susan Carr: "In My Room"

The Laffer Gallery • 96 Broad St., Schuylerville, NY • 518-695-3181 • www.thelaffergallery.com
 • through Oct. 18: "Progressive Process" with Nick Patten, JoAnn Axford, & Leslie Peck

Mark Tougias • 29 North Park Street, Cambridge, NY • marktougias@yahoo.com • 518-677-0895
 • Oct. 3 & 10, 11 am-4 pm, and Oct. 4 & 11, 1-4 pm: Open Studio and Yard

National Museum of Dance VIRTUALLY • 518-584-2225 • www.dancemuseum.org
 • through Dec. 2020: "Carl Van Vechten On Dance"
 • through Spr. 2021: "Merce My Way" by Mikhail Baryshnikov

Norman Rockwell Museum • 9 Glendale Rd, Stockbridge, MA • nrm.org • 413-298-4100 • Timed tix REQ'D
 • Unity Project: Art that inspires us to VOTE
 • Opens Oct. 17 in person and online: Norman Rockwell: Imagining Freedom

North Bennington, VT • Asstd. locations
 • through Nov. 1: North Bennington Outdoor Sculpture Show

Olana State Historic Site • 518-828-0135 • www.olana.org • Free; daily 8 am-sunset
 • OLANA EYE Skycam at olana.org/OLANAEYE • follow @olanashs
 • Olana's Historic Landscape Video Tour • https://www.olana.org/tour-category/virtual/
 • Olana Outdoor Tours (Tix req'd. for all, free to members)

Pamela Salisbury Gallery • 361 ½ Warren St., Hudson, NY • www.pamelasalisburygallery.com
 • ongoing: Donald Baechler sculptures, courtyard
 • through Oct. 4: Don Voisine: "Time Out"; Robert Palumbo: "Mortal"; and Lisa Ivory: "Savage Gardens"
 • Oct. 9-Nov. 2: Lisa Corinne Davis: "All Shook Up;" Jim Denney: "Burning Down Our House;" Seth Becker: "Terrarium"

Rensselaer County Historical Society • 518-272-7232 • www.rchsonline.org
 • "Rensselaer County Then and Now"
 • through Nov. 30: "How We Work(ed)"

Salem Art Works • 19 Cary Lane, Salem, NY • 518-854-7674 • salemartworks.org
 Cary Hill Sculpture Park and Trails • Open dawn to dusk
 • Oct. 26 – Nov. 7: Fall Online Auction

The Sembrich • www.TheSembrich.org/exhibits
 • 20/20: Virtual Visionaries festival: "Stravinsky and the Premiere of the Century" • TheSembrich.org/online/Stravinsky
 • The Thatcher Photos

Shaker Museum | Mount Lebanon • shakerml.org
 • through Dec.31: "In Union, Remotely"

Slate Valley Museum • 17 Water St., Granville, NY • Schedule visits at 518-642-1417 or associate@slatevalleymuseum.org

Sohn Fine Art • 69 Church St., Lenox, MA • 413-551-7353 • www.sohnfineart.com

Southern Vermont Arts Center • 930 SVAC Dr, Manchester, VT • www.svac.org • 802-362-1405
 • Women Take Wilson Exhibition Series
 • through Nov. 1: "Two Sides of a Dream" and "There, Through the Broken Branches, Go"
 • through Oct. 4: Yester House 2020 Solo Exhibitions

Tang Teaching Museum and Gallery • 518-580-8080 • http://tang.skidmore.edu
 • online through Jun. 6, 2021: "Never Done: 100 Years of Women in Politics and Beyond"
 • online Sep. 17: "We've Only Just Begun: 100 Years of Skidmore Women in Politics"
 • online Oct. 10 – May 17, 2021: "Energy in All Directions"
 • Tang at Home Studio: Series of family-friendly art-making activities on Zoom • https://tang.skidmore.edu/education/tang-at-home#studio
 • Art & Ideas: Thematic pages to inspire new pedagogy and dialogue about the Tang collection • For scholars, educators, & students
 • https://tang.skidmore.edu/education/art-and-ideas

Tanja Grunert Salon • Princess Beatrix House, 21 Prospect Ave., Hudson, NY • 646-944-6197 • www.tanjagrunert.com
 • through Oct. 5: Donna Moylan: "Take Shelter"

Stone Valley Arts at Fox Hill • 145 E. Main St., Poultney, VT • stonevalleyarts.org • 802-325-2603 • Sundays 1-4 pm

Valley Artisans Market • 518-677-2765 • www.valleyartisansmarket.com
 • through Dec.: "Trees" • themed exhibit by market members

World Awareness Children's Museum • 518-793-2773 • www.worldchildrensmuseum.org
 • Child-friendly activities with multi-cultural flavor on site calendar

Arts & Culture

THE CALENDAR OCTOBER 2020

Sun


Mon

Tues


Wed


Thurs

4

 **Unicorn Theatre** • db trio at Bobbie's Fall Series • 2 pm • Details on Oct. 3

 **62center.Williams.edu** • Virtually: 600 Highwaymen: • Details on Oct. 2

 **Berkshire Intl Film Fest** • "150 Years of Resistance" • 1 & 6 pm: "John Lewis: Good Trouble"; 2 & 7 pm: "Whose Streets" • Details on Oct. 3

 **Friendsofclermont.org** • History of Spiritualist Movement • 2 pm • Free, reg. req'd

misc.

SaratogaPreservation.org • Stroll: Congress Park & Canfield Casino • 10:30 am • Tix req'd at 518-587-5030


Georgi • Live auction • 10:30 am-4:30 pm • Items at carlsengallery.com • Internet bidding at liveauctioneers.com or invaluable.com

Berkshirebotanical.org • Preserving the Harvest On-site • 11 am-2 pm • Reg. req'd

Saratoga Waldorf • Zoom Trivia Night Fundraiser • 7:30 pm • Sign up Mighty-Cause.com/story/6nbcbg • Info highschooll@waldorf-saratoga.org

5


Bindlestiff.org • Open Stage Variety • 8 pm • Fbook/youTube


 **Northshire.com** • Bridgette Shea "Cultivating Your Microbiome" • 5 pm • Reg. req'd

misc.

Saratoga-arts.org/online • Smartphone Photog. w Jennifer Duke Anstey • 3-5 pm • Reg. REQ'D

6


 **Bennington.edu** Virtually • Alisha Lola Jones: "Flaming? ... Black Male Gospel Perf." • 7-8 pm • Reg. req'd at capa@bennington.edu or 802-447-4267

 **Northshire.com** • Naomi Novik & "A Deadly Education" • 5 pm • Reg. req'd

OblongBooks.com • Page Dickey, "Uprooted" • 7 pm • RSVP req'd

Cap. Reg. Antiracism Initiative • Eddie S. Glaude w "Begin Again: James Baldwin's America & Its Urgent Lessons for Our Own" • 7 pm • Adv. reg. req'd at tinyurl.com/cap-regionallyship • Live & on demand access also

11

 **Unicorn Theatre** • "Wanda Houston w Rob Kelly: Celebrating the Diversity of Women of Jazz" • 2 pm • See Oct. 3 for details


misc.

Fish Creek Rod & Gun Club • Eat-in Breakfast • 8-11 am • Reg. at 518-695-3917


Historic-deerfield.org • Trade: 17th & 18th Century Furniture • 10 am-4 pm


SaratogaPreservation.org • Stroll: Wealth & Wellness: Franklin Sq. • 10:30 am • Tix req'd at 518-587-5030

12 Mon

 **Bennington.edu** • Dio Ganhdi & Chhoti Maa • Indigenous Artists & Activists • 7-8 pm • Details on Oct. 6

 **Bindlestiff.org** • Open Stage Variety • 8 pm • Fbook/youTube

 **Bennington.edu** • "Gather: The Fight to Revitalize our Native Foodways" • 6-8pm • Details on Oct. 6

 **Bennington.edu** Virtually • Storage Crops webinar • 11 am-12 pm • Details on Oct. 6

18

 **Hubbard Hall.org** • "The Susan B. Anthony Project" • 4 & 6 pm

misc.

WinterRaptorFest.com 2020 virtually! • starts 9 am • Pass REQ'D, good through Nov. 30

SaratogaPreservation.org


org • Stroll: Historic West Side • 10:30 am • Tix req'd at 518-587-5030

Friendsofclermont.org • Tour: 243rd Anniv Burning of Clermont • 11 am or 1 pm • Free, reg. req'd

Berkshirebotanical.org • Weaving Reed Veg. Basket On-site • 11 am-4 pm • Reg. req'd

19

 **Bindlestiff.org** • Open Stage Variety • 8 pm • Fbook/youTube


 **Northshire.com** • P.J. O'Rourke ("A Cry from the Far Middle") • 5 pm • Reg. req'd

25 Sun


misc.

Berkshirebotanical.org • Reg. req'd • Late Fall Pruning On-site • 10 am-4 pm • The Ecology of Coffee On-site • 11 am-1 pm


26 Mon

 **Bennington.edu** • Viola Yip • Concert & Q&A • 7-8 pm • Details on Oct. 6


 **Bindlestiff.org** • Open Stage Variety • 8 pm •


Fbook/youTube
 **OblongBooks.com** • Daniel Mendelsohn, "Three Rings: A Tale of Exile, Narrative, and Fate" • Ages 12+ • 7 pm • RSVP req'd/Zoom

13

 **Northshire.com** • Lee van der Voo "As the World Burns" • 5 pm • Reg. req'd


20

 **62center.Williams.edu** • Dance on Screen "Rize," dir. by David LaChapelle • 7 pm • Free, tix req'd

 **Northshire.com** • Brother Christopher "The Art of Training Your Dog" • 5 pm • Reg. req'd

OblongBooks.com • Women in Suspense • 7 pm • RSVP req'd


27

 **HVCC.edu/culture** • Tiny Homes • 1-1:50 pm

Northshire.com • Ted Williams "Earth Almanac" • 5 pm • Reg. req'd

SaratogaPreservation.org • "Women's Suffrage" • 7 pm • Live stream • Reg. req'd


7

 **Bennington.edu** Poetry Virtually • Layli Long Soldier "Whereas" • 7-8:30 pm • Details on Oct. 6

misc.

Hudson Crossing Park • Printing on Tote Bags w Kathy Klompas • 10 am-1 pm • Reg. REQ'D at Saratoga-arts.org

14

 **Northshire.com** • Book-seller Bookchat • 5 pm • Reg. req'd

OblongBooks.com • Tom Schachtman "The Memoir of the Minotaur" • 7 pm • RSVP req'd

21

 **Northshire.com** • Christina Lauren "In a Holiday" • 5:30 pm • Reg. req'd


HudsonCatskillHousing.org • Clyanna Light-bourn on Decarceration • 7 pm • Reg. req'd

OblongBooks.com • YA: Jennifer Donnelly "Poisoned" • Ages 12+ • 7 pm • RSVP req'd


28

 **Northshire.com** • C.L. Polk "The Midnight Bargain" • 5 pm • Reg. req'd

1

 **HVCC.edu/culture** • Damon West, Motivational Speaker • 12-1 pm


8

 **HVCC.edu/culture** • Media & Social Change w Taina Asili & Gaetano Vaccaro • 12-1 pm

Northshire.com • Archer Mayor "The Orphan's Guilt" • 5 pm

OblongBooks.com • Bradford Morrow "The Forger's Daughter" • 7 pm • RSVP req'd


15


 **HVCC.edu/culture** • Elections 2020: A Perspective from Albany w Susan Arbetter • 11-11:50 am

Northshire.com • S.C. Gwynne "Hymns of the Republic" • 5 pm • Reg. req'd


Jewish Community Arts • Zoom disc. of "Orchestra of Exiles" docu (pre-screen req'd before) • Reg req'd: sjca.sjcf@gmail.com


22

 **HVCC.edu/culture** • Chamber Trio: Women Composers • 12-1 pm

 **62center.Williams.edu** • Dance on Screen "Rize," dir. by David LaChapelle • 7 pm • Free, tix req'd. • post Q&A w dir. • 8:30 pm

29

 **HVCC.edu/culture** • Flamenco Guitarist Juanito Pascual • 12-1 pm

 **Northshire.com** • Sharon Salzberg "Real Change" • 5 pm • Reg. req'd

Arts & Culture

THE CALENDAR OCTOBER 2020

Thurs

Fri

Sat

cont'd.

Northshire.com • Deepak Chopra "Total Meditation" • 7 pm • Tix req'd

cont'd.

cont'd.

misc.

SaratogaHistory.org/ghost-hunt • 1 hr. Ghost Tours of Canfield Casino • Time slots start 6 pm, limit 6 each • \$20 • Reg. req'd

cont'd.



Northshire.com • Gretchen Sorin "Driving While Black" • 5 pm • RSVP

Berkshirebotanical.org • Page Dickey "Uprooted" Online • 6:30-7:30 pm

misc.

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

cont'd.

OblongBooks.com • Pan & Suma "Foreshadow: . . . Reading & Writing YA" • 12+ • 7 pm • RSVP

misc.

SaratogaHistory.org/ghost-hunt • Details on Oct. 15



62center.Williams.edu • Virtually: 600 Highwaymen: "A Thousand Ways" Part I, A Phone Call • 2, 3:30, 5, 6:30, & 8 pm • Free, tix req'd.

9

misc.

BerkshireBotanical.org • Fall Fest: Botanical Barnyard • 9 am-5 pm • Details on Oct. 3

16



Boston Early Music Festival Virtually • French ensemble Nevermind: "The Art of Fugue" • 8 pm prem, thru Oct. 30, 11:59 pm • Free online at youtube.com/bostonearly/



Hubbard Hall • "The Susan B. Anthony Project" • 6 & 8 pm • HubbardHall.org

23



62center.Williams.edu • Artist's Studio: "Step Show: The Musical, Part 1: STEP 101: An Invitation to Step," dir. by Maxine Lyle & Soul Steps • 6 pm • Free, tix req'd

30



Tang.skidmore.edu • "Never Done" Curators' Tour • 12 pm

SaratogaPreservation.org • Twilight Cemetery Tour • 5 pm • Reg. req'd

misc.

Lake George Community Garden Club • Fall Perennial Plant Sale • 9 am-3 pm • 5 Parkview Ave., Queensbury, NY



Tang.skidmore.edu • "Never Done" Artist Talk w Sonya Clark online • 12 pm

OblongBooks.com • Kenneth C. Davis: "STRONGMAN: Rise of Five Dictators & Fall of Democracy" (rec'd for grades 5-9) • 7 pm • RSVP req'd

misc.

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

misc.

Saratoga-arts.org • Salt Dough Sculpture w Becca Flis • 6-9 pm • Reg. REQ'D

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

misc.

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

3



Unicorn Theatre • "Bernice Lewis at Bobbie's Fall Series" • 2 pm • berkshire-theatregroup.org

Glen Conservancy Livestream • Useless Cans: Gypsy Swing Folk Punk • 7:30 pm • https://youtu.be/e5IZNSKxhIQ



62center.Williams.edu • Virtually: 600 Highwaymen: Details Oct. 2

10



ClarionConcerts.org • Leaf Peeper: Tessa Lark & Michael Thurber • Streaming starts 5 pm

Unicorn Theatre • "Berkshire Trio at Bobbie's Fall Series" • 2 pm • Details on Oct. 3

Glen Conservancy Hall Livestream • Arnt Arntzen: Guitar, Banjo, & Comedy • 7:30 pm • https://youtu.be/UPoF_sAnUKU

17



Four Nations Ensemble • Hudson River Harvest Concert • 3:30 pm

Hubbard Hall.org • 518-677-2495 x 314 - "The Susan B. Anthony Project" • 2 pm - Fundraiser • "Celebrating Susan B. Anthony, Mary Hubbard, and Woman's Suffrage Movement" • 5:30 pm • Ltd to 50 • \$200 • Reg. req'd

Bindlestiff.Cirkus • Tea & Cirkus: A Bindlestiff Gala • 5 pm • bindlestiff.org/gala

24



BerkshireBotanical.org • Fall Fest: Bands & Brew • 11 am-4 pm • Timed & ticketed adm.; res. early

Close Encounters With Music • The Escher Quartet: Beethoven, Brahms,

31



62center.Williams.edu • Virtual Green Room: Chris Chalk • 3 pm • Free, tix req'd



Berkshire Intl Film Fest • "W.E.B. Du Bois to George Floyd: 150 Years of Resistance" • 12 pm: Kickoff • 1 & 6 pm: "W.E.B. Du Bois: A Biog in Four Voices" • 2 & 7 pm: "I Am Not Your Negro" • Res REQ'D • 2wk streaming option for fee • Sched/tix thetriplex.com • 413-528-8885



LABspace • Visit w Susan Carr • IRL & on-line • 1-3 pm • Details in Exhibits

62center.Williams.edu • Virtual Green Room: Narda E. Alcorn • 3 pm • Free, tix req'd

misc.

Elks Lodge in Greenwich • Fall Flea Market • 9 am-3 pm • Details 518-692-2347 or 518-692-9387



62center.Williams.edu • Dance on Screen "Rize," dir. by David LaChapelle • 7 pm • Free, tix req'd



62center.Williams.edu • Virtual Green Room: Sharen Davis • 3pm • Free, tix req'd

Claverack Library • Waste Not, Want Not - 7 R's for More Sustainable Future • 4-5:30 pm • RSVP req'd: ZeroWasteColumbia@gmail.org or 518-851-5667

Debussy • 7:30 pm • Free online at mahaiwe.org

misc.

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

misc.

Historic-deerfield.org • Interpreted Broom Making • 9:30 am-4:30 pm • Gravestone Carving • 10 am-4 pm • Gravestone Art Tour, Old Burying Ground • 11 am-12

misc.

Lk Geo. Comm. Garden Club • Details Oct. 2

Berkshirebotanical.org • Carnivorous Plants On-site • 10 am-4pm • Reg. req'd • Fall Fest: Kids Rule • 10 am-5 pm • Timed/ticketed adm. req'd; res. early

Theatre on the Road • Living History Cemetery Tour "Old Dutch Church" • 7 pm • Tix REQ'D at www.livinghistoryny.com • 845-475-7973

BerkshireBotanical.org • Fall Fest: Botanical Barnyard • 9 am-5 pm • Details Oct. 3 • Botanical Fall Cocktails • 2-4 pm • Reg. req'd • 47 Railroad St., Great Barrington, MA

Theatre on the Road • Living History Cemetery Tour "Old Dutch Church" • 7 pm • Details on Oct. 3

Historic-deerfield.org • Interpreted Broom Making • 9:30 am-4:30 pm • Archaeology Days • 10 am-4 pm • Woodworking • 10 am-4 pm

misc.

BerkshireBotanical.org • Fall Fest: Since You Asked! asst'd progs. • 9 am-5 pm • Details on Oct. 3

Historic-deerfield.org • Interpreted Broom Making • 9:30 am-4:30 pm • Archaeology Days • 10 am-4 pm • Smithing • 10 am-4 pm

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

Theatre on the Road • Living History Cemetery Tour "Old Dutch Church" • 7 pm • Details on Oct. 3

Theatre on the Road • Living History Cemetery Tour "Old Dutch Church" • 7 pm • Details on Oct. 3

pm; & 2-3 pm

SaratogaHistory.org/ghost-hunt • Details on Oct. 15

OCTOBER EVENTS AT HUBBARD HALL

A Very Special Evening

**A Hubbard Hall Fundraiser celebrating
Susan B. Anthony, Mary Hubbard, Sojourner
Truth, and the Women's Suffrage Movement.**

We will unveil a new history marker celebrating the opening of Hubbard Hall in 1878 and the Women's Suffrage Convention held at Hubbard Hall with Susan B. Anthony in 1894. After an outdoor toast, we will enter the Hall to watch *The Susan B. Anthony Project*, a new play with original music by Bob Warren about Susan B. Anthony, Mary Hubbard, Sojourner Truth, and the legacy of the Suffrage Movement today. The play will feature three professional actors, a band and a small chorus of local public school students.

October 17 at 5:30pm

\$200 per person in support of Hubbard Hall.

hubbardhall.org or call 518-677-2495, ext. 314 for tickets.



The Susan B. Anthony Project

October 16 at 6 and 8 pm

October 17 at 2 pm

October 18 at 4 and 6 pm

\$25 per person. Max of 50 people.

Masks required.

Doors open, air circulating, social distance. Actors masked.

This new play was created with over 250 students in Cambridge, Greenwich, and Hoosick Falls, who worked with Hubbard Hall teaching artists to learn and write about Susan B. Anthony, Sojourner Truth, Mary Hubbard, the Women's Suffrage Movement, and Women's Rights today.

**Famed
Blues
Guitarist
JOHN
LONG**



**TWO SHOWS
ONLY!**

**October 24
at 4pm**

**October 25
at 6pm**

For more information go to hubbardhall.org



Hubbard Hall

CENTER FOR THE ARTS AND EDUCATION

518.677.2495

25 East Main Street, Cambridge NY 12816